

METROPOLITAN EXAMINATION

December, 1895, and January, 1896.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE.

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THE METROPOLITAN EXAMINATION

OF

MUSICAL COMPOSERS OR PERFORMERS AND TEACHERS

is held annually at the Royal Academy of Music in the months of December and January, and usually extends over about a fortnight.

Candidates for the forthcoming Examination in any one of the Subjects must enter their names with the Secretary, **ON OR BEFORE THURSDAY, THE 31st OCTOBER, 1895**, upon a form of application which may be obtained from him, free of charge, stating in which Subject they wish to be examined, and (as regards Subjects I. and II.) whether in Class A or in Class B of that Subject. Each Candidate must pay a fee of Five Guineas—One Guinea on entering, the remaining Four Guineas on or before **SATURDAY, NOVEMBER 30th, 1895**. Candidates who wish to be examined in more than one Subject must enter their names and pay the full fee for each Subject. Candidates in Subject II. only, who wish to be examined both as Performer and Teacher, will be required to enter their names and pay the full fee for each class, and will undergo a distinct examination in each branch. If any Candidate whose name has been entered fails to attend the Examination, the fee paid will be forfeited. Any Candidate in Subjects I. or VI. whose exercise has been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting a second exercise, but must again pay the entire fee. In all cases of re-entry the full fee must be paid.

Candidates in Subjects II., III., IV., and V. bringing for performance any piece or pieces not included in the lists provided in the respective subjects will be thereby disqualified.

All Candidates (except in Subjects I. and VI.) will be required to work a paper on the Rudiments of Music, and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths, with their inversions.* The theoretical and practical parts of the examination will be held on the same day.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each branch of the examination; those, however, who fail to obtain this percentage in the **THEORETICAL** portion will be permitted to attend the next Annual Examination, in that branch only, upon payment of a further fee of one guinea, provided they shall have satisfied the examiners in their practical Examination; and such of them as succeed at this further trial will be qualified for election as **Licentiates**.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any Subject are, by the Directors, created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**; they receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that

* Among others, the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; "Introduction to the Elements of Music," F. Niecks; "Music," H. C. Banister; "Harmony," Stainer (Primer, No. 8, Novello); "Harmony," Prout.

the recipient is, according to the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer or performer, or as a teacher, or both.

Licentiates have the exclusive right to append the initials L.R.A.M. to their names.

In the absence of any request to the contrary, the Certificates will, after they have been formally submitted to the Board of Directors at their Annual General Meeting in March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who satisfy the Examiners in Class B, in any Subject, will be eligible as Candidates in Class A of the same Subject at a subsequent Examination, and similarly, as regards Subject II., Candidates who satisfy the Examiners in Class A are eligible as Candidates in Class B of the same Subject at a subsequent Examination.

On payment of an enquiry fee of five shillings, Candidates will be informed as to the number of marks awarded to them in the various branches of their Examination.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Boards of Examiners in addition to those herein specified, should occasion arise.

The Examination commences on the 27th December.

The Examination is in the following Subjects:—

SUBJECT I.—Counterpoint, Harmony, Plan or Design, and Instrumentation.

Examiners in 1895-96—F. W. DAVENPORT, Hon. R.A.M.; G. J. BENNETT, Mus. D., Cantab., R.A.M.; and F. CORDER, R.A.M. (Chairman).

Class A, COMPOSERS AND TEACHERS; Class B, TEACHERS.

Candidates in Class A, on entering their names, must submit an Exercise for approval by the Board of Examiners.

This Exercise * must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for, an orchestra. The exercise is intended to be a test of Scholarship and will be judged accordingly; but if it show also indications of natural musical ability, this will strengthen its likelihood of approval.

Candidates must give a written declaration that the exercise is their own unaided work, composed for the occasion.

* The Exercise must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

Candidates in Class B, and those in Class A whose exercises may be approved by the Board, will be called for examination, and will then be required to work a paper, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint and Canon; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestral and for Chamber Instruments; and in knowledge of the relation of Subject and Answer in a Fugue.

On a separate occasion, Candidates in both classes will be catechised in Counterpoint, Harmony, and Plan, and as to the character and capabilities of voices and instruments. They will also be required to make spoken analysis of BEETHOVEN's Overture to *Leonora* (No. 3).

Candidates in both classes will be required to play from vocal and orchestral score and from figured bass.

Vivā voce examination will last about half-an-hour.

Examination Papers of former years in Subject I., and the Papers on Rudiments of Music set in 1894-5, may be purchased at the Academy. Price Sixpence each.

SUBJECT II.—Singing.

Examiners in 1895-96—W. H. CUMMINGS, Hon. R.A.M.; FRED. WALKER, Hon. R.A.M.; MANUEL GARCIA, Hon. R.A.M. (Chairman).

Class A, PERFORMERS; Class B, TEACHERS.

Both classes will be required to sing diatonic and chromatic studies, copies of which will be given to Candidates when they enter their names, or may be purchased at any time (price 1s.); and they will be required to sing, in the language in which the title is given, one piece of their own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the *declamatory* style in one and the *florid* style in the other. (Two pieces in all.)

Candidates in Class B will be required to play an accompaniment on the pianoforte of some vocal piece or pieces to be chosen by the Examiners.

Candidates in Class B will be required to describe the organs employed in the art of singing with words. Also to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena.* They will be further required to answer questions on phrasing, expression, recitative, and florid and declamatory styles.

Both classes will be required to sing at first sight (1. Those with Soprano and Mezzo-Soprano voices to read from the C clef on the 1st line; 2. Those with Contralto voices and Male Altos to read from the C clef on the 3rd line; 3. Those with Tenor voices to read from the C clef on the 4th line).

The Examination will last about half-an-hour. Candidates must provide their own accompanists.

* Among others the following books will be found useful:—"Hints on Singing," Manuel Garcia (Ascherberg); "Singing," Randegger (Primer, No. 5, Novello); and "Esthetics of the Art of Singing," Delle Sedie (Ricordi).

FOR SOPRANOS.

LIST A.

AIR, " Wise men flattering" (<i>Judas Maccabæus</i>)	...	...	...	...	...	<i>Handel.</i>
RECITATIVE, " My faithful Hamor" }	...	...	...	...	...	<i>Handel.</i>
AIR, " Freely I to Heaven resign" (<i>Jephtha</i>) }	...	...	...	...	...	<i>Handel.</i>
AIR, " Jerusalem" (<i>Gallia</i>)	...	...	...	...	...	<i>Gounod.</i>
AIR, " Stay your hideous mockeries" (<i>Judith</i>)	...	...	...	...	...	<i>Parry.</i>
SCENA, " Thou monstrous fiend" (<i>Fidelio</i>)	...	...	...	...	...	<i>Beethoven.</i>
CANTATA, " From rosy bowers" (<i>Novello</i>)	...	...	...	...	...	<i>Purcell.</i>
" MIGNON'S SONG" ...	...	...	...	...	...	<i>Goring Thomas.</i>

LIST B.

ARIA, "Ombra leggiara" (<i>Dinorah</i>)	...	...	...	...	...	<i>Meyerbeer.</i>
CAVATINA, " Qui la voce sua soave" (<i>I Puritani</i>)	...	...	...	...	...	<i>Bellini.</i>
AIR WITH VARIATIONS, " Al dolce canto"	...	...	...	...	...	<i>Rode.</i>
RECIT. AND ARIA, " Nacqui all affanno" (<i>Cenerentola</i>)	...	...	...	...	...	<i>Rossini.</i>
ARIA, " Deh calma oh ciel" (<i>Otello</i>)	...	...	...	...	...	<i>Rossini.</i>
ARIA, " Tutta raccolta amor" (<i>Scipione</i>)	...	...	...	...	...	<i>Handel.</i>
RECITATIVO, " Solitudini amiche" }	...	...	...	...	...	<i>Mozart.</i>
ARIA, " Zeffiretti lusinghieri" } (<i>Idomeneo</i>)	...	...	...	...	...	<i>Mozart.</i>
RECITATIVO, " Eecomi giunto ah mai" } (<i>Crociato</i>)	...	...	...	...	...	<i>Meyerbeer.</i>
CAVATINA, " Ah come rapida fuggi" } "	...	...	...	...	...	<i>Dell'Acqua.</i>
" VILANELLE" ...	...	...	...	...	...
AIR, " Plus grand dans son obscurité" (<i>Reine de Saba</i>)	...	...	...	...	...	<i>Gounod.</i>
AIR, " Ah si je redevenai belle" (<i>Philémon et Baucis</i>)	...	...	...	...	...	<i>Gounod.</i>
CAVATINE, " Und ob die Wolke" (<i>Freischütz</i>)	...	...	...	...	...	<i>Weber.</i>

FOR MEZZO-SOPRANOS.—The above (Soprano) or following (Contralto) pieces may be transposed into the Keys most suitable to the respective voices.

FOR CONTRALTOS.

LIST A.

RECITATIVE, " Awake, Saturnia" }	...	...	...	...	...	<i>Handel.</i>
AIR, " Hence, Iris, hence away" } (<i>Semele</i>)	...	...	...	...	...	<i>Handel.</i>
SONG, " Love not the world" (<i>Prodigal Son</i>)	...	...	...	...	...	<i>Sullivan.</i>
SONG, " What is a man profited" (<i>King David</i>)	...	...	...	...	...	<i>G. A. Macfarren.</i>
AIR, " Lo! the King" (<i>Rose of Sharon</i>)	...	...	...	...	...	<i>Mackenzie.</i>
AIR, " I dreamt I was in Heaven" (<i>Naaman</i>)	...	...	...	...	...	<i>Costa.</i>
AIR, " Scenes of horror" (<i>Jephtha</i>)	...	...	...	...	...	<i>Handel.</i>
SONG, " The golden thread" ...	...	...	...	...	...	<i>Gounod.</i>
SONG, " Tears, idle tears" (Second setting. Lucas, Weber & Co.)	...	...	...	...	...	<i>Raff.</i>
OLD ENGLISH SONG, " Who is Sylvia" ...	...	...	...	...	...	<i>Leveridge.</i>
(English Songs. 17th and 18th Centuries. Augener).						

LIST B.

ARIA, " Agnus Dei" (<i>B minor Mass</i>)	...	...	...	...	...	<i>Bach.</i>
ARIA, " Vaghe pupille, no non piangete" (<i>Orlando</i>)	...	...	...	...	...	<i>Handel.</i>
ARIA, " O Del mio dolce ardor" (<i>Elena e Parida</i>)	...	...	...	...	...	<i>Gluck.</i>
ARIA, " Pensa alla patria" ...	...	...	...	...	...	<i>Rossini.</i>
BALLATA, " Per sua madre" (<i>Linda di Chamounix</i>)	...	...	...	...	...	<i>Donizetti.</i>
ARIA, " Piacer d' amor" (<i>Diarie Antiche</i>) (Ricordi)	...	...	...	...	...	<i>Martini.</i>
RECITATIVO, " Ministri dell' averno" }	...	...	...	...	...	<i>Meyerbeer.</i>
ARIA, " Già l' ira m' abbandona" } (<i>Il Profetū</i>)	...	...	...	...	...	<i>Meyerbeer.</i>
LIED, " Träume" ...	...	...	...	...	...	<i>Wagner.</i>
LIED, " Sehnsucht" ...	...	...	...	...	...	<i>Rubinstein.</i>
LIED, " Herbststurm" (Peters, 466B.)	...	...	...	...	...	<i>Grieg.</i>
LIED, " Frühlingstraum" ...	...	...	...	...	...	<i>Schubert.</i>
MELODIE, " Chanson Groëlandaise" ...	...	...	...	...	...	<i>Chaminade.</i>
LIED, " Liebestreu" ...	...	...	...	...	...	<i>Brahms.</i>
CHANSON, " O ma lyre immortelle" (<i>Sapho</i>) (Schott)	...	...	...	...	...	<i>Gounod.</i>

FOR TENORS.

LIST A.

RECITATIVE AND AIR, "The full moon is beaming"	(Bride of Dunkerron)	Smart.
SONG, "When the evening bells are chiming"	(Son and Stranger)	Mendelssohn.
SONG, "O tuneful voice"	...	Haydn.
AIR, "His salvation is nigh them"	(Woman of Samaria)	Sterndale Bennett.
AIR, "The enemy said"	(Israel in Egypt)	Handel.
RECITATIVE AND AIR, "Through the forest"	(Der Freischütz)	Weber.
AIR, "Be thou faithful unto death"	(St. Paul)	Mendelssohn.
CANTATA, "Yarico to her lover"	...	Himmel.
SONG, "Sing, maiden, sing"	...	Sterndale Bennett.
SONG, "I'll sail upon the Dog-star"	...	Purcell.
SONG, "I attempt from love's sickness"	...	Purcell.
SONG, "O vision entrancing"	(Esmeralda)	Goring Thomas.
AIR, "When the orb of day"	(Euryanthe)	Weber.
SONG, "When thou art nigh"	...	Gounod.

LIST B.

ARIA, "Cujus animam"	(Stabat Mater)	...	...	...	...	Rossini.
RECITATIVO ED ARIA, "Costanza presso al tuo bel ciglio"	(Il Seraglio)	...	...	...	...	Mozart.
ARIA, "Prigioniera ho l'alma in pena"	(Rodelinda)	...	...	...	...	Handel.
RECITATIVO ED ARIA, "Salve! dimora casta e pura"	(Faust)	...	...	...	...	Gounod.
ROMANZA, "Ah! non credere"	(Mignon)	...	...	...	...	Ambroise Thomas.
ARIA, "No, non mi cal"	(Anacreon)	...	...	...	...	Cherubini.
ARIA, "Il mio tesoro"	(Don Giovanni)	...	...	...	...	Mozart.
ARIA, "M'appari tutt' amor"	(Marta)	...	...	...	...	Flotow.
RECITATIVO, "La Dea di tutti i cor"	{ (Il Giuramento)	...	...	...	...	Mercadante.
CAVATINA, "Bella, adorata"	{	...	...	...	...
ROMANCE, "Oh! quand je dors"	...	...	...	...	...	Liszt.
RECITATIVE, "Quel langage accablant"	{ (Iphigenie en Tauris)	...	...	...	...	Gluck.
AIR, "Unis dès la plus tendre enfance"	{	...	...	...	...
CANTATA, "Adelaide" (in German)	...	...	...	...	...	Beethoven.
LIED, "Morgenlich leuchtend in rosigen Schein"	(Die Meistersinger)	...	...	...	...	Wagner.

FOR BARITONES AND BASSES.

LIST A.

SONG, "While the lads of the village"	---	...	...	...	...	Dibdin.
SONG, "Revenge"	...	...	...	...	...	Hatton.
SONG, "The Monk"	...	...	...	...	...	Meyerbeer.
SONG, "Mad Tom"	...	...	...	...	...	Ascribed to Purcell.
RECITATIVE AND AIR, "He layeth the beams"	...	...	...	...	...	Handel.
AIR, "Thou art gone up on high"	(Messiah)	...	...	...	...	Handel.
AIR, "O Jove, what land is this"	(Hercules)	...	...	...	...	Handel.
RECITATIVE, "I rage, I melt, I burn"	{ Acis and Galatea	...	...	...	...	Handel.
AIR, "O ruddier than the cherry"	{	...	...	...	...
RECITATIVE AND AIR, "Freedom now once more"	(Jephtha)	...	...	...	...	Handel.
AIR, "Unto my charger"	(Rose of Sharon)	...	...	...	...	Mackenzie.
AIR, "Ye who my steps pursue"	(Iphigenie en Tauris) (Novello's edition)	...	...	...	...	Gluck.
SERENADE, "In the balmy night"	...	...	...	...	...	Tschaikowski.

LIST B.

ARIA, "Quonian tu solus Sanctus"	(Mass in B minor)	...	...	...	...	Bach.
ARIA, "Fin ch' han dal vino"	(Don Giovanni)	...	...	...	...	Mozart.
ARIA, "O lieti di"	(Stella del Nord)	...	...	...	...	Meyerbeer.
RECITATIVO, "Alzati!"	{ (Ballo in Maschera)	...	...	...	...	Verdi.
ARIA, "Eri tu"	{	...	...	...	...
ARIA, "Di cupido Impegna"	(Rodelinda)	...	...	...	...	Handel.
CAVATINA, "Largo al factotum"	(Il Barbiere)	...	...	...	...	Rossini.

TARANTELLA, "Gia la luna"	...	...	...	...	...	Rossini.
ARIA, "Il Cavallo Scalpita" (<i>Cavalleria Rusticana</i>) (Novello)	...	...	...	...	...	Mascagni.
PROLOGO (<i>Pagliacci</i>)	...	...	...	...	...	<i>Leoncavallo</i> .
AIR, "L'oiseau s'envole" (<i>Paul et Virginie</i>)	...	...	...	...	...	Massé.
ROMANCE, "Pensée d'automne"	...	...	...	...	...	Massé.
ROMANCE, "Le muletier de calabre"	...	...	...	...	...	Massé.
LIED, "Still wie die Nacht"	...	...	...	...	...	Boehm.
LIED, "Fluthenreicher Ebro"	...	...	...	...	...	Schumann.
WANDERLIED, "Wohlauf! noch getrunken den funkelnden Wein"	...	...	...	...	...	Schumann.

MALE ALTOS.

A special list for this voice will be furnished to Candidates on entering their names.

SUBJECT III.—Playing on the Pianoforte.

Examiners in 1895-96—H. R. EYERS, R.A.M.; FRITS HARTVIGSON, Hon. R.A.M.; and FREDERICK WESTLAKE, R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each.

Candidates will be required to play the whole or portions of a piece of their own selection from each of the following three lists (three pieces in all):—

LIST A.

FUGUE in F minor	...	...	...	...	...	...	Scarlatti.
PRELUDE in E minor (from the Fifth English Suite)	...	...	...	...	...	...	Bach.
PRELUDE and FUGUE in E flat minor (48 Preludes and Fugues, No. 8)	...	...	...	...	...	...	Bach.
FUGUE in E minor (from the Fourth Suite)	...	...	...	...	...	...	Handel.
FANTASIA WITH FUGUE in C (No. 1)	...	...	...	...	...	...	Mozart.
PRELUDE AND FUGUE in F minor (Op. 52, No. 3)	...	...	...	...	...	...	Saint-Saëns.

LIST B.

SONATA in B flat (Op. 22) (the entire work)	...	...	...	...	...	...	Beethoven.
SONATA in D (Op. 28) (the entire work)	...	...	...	...	...	...	Beethoven.
SONATA in F (Op. 54) (the entire work)	...	...	...	...	...	...	Beethoven.
SONATA in A (Op. 101) (the entire work)	...	...	...	...	...	...	Beethoven.
SONATA in E (Op. 109) (the entire work)	...	...	...	...	...	...	Beethoven.
SONATA in A flat (Op. 110) (the entire work)	...	...	...	...	...	...	Beethoven.

LIST C.

STUDY in C minor (Op. 25, No. 12)	...	...	...	...	...	...	Chopin.
ROMANCE in B flat minor (Op. 28, No. 1)	...	...	...	...	...	...	Schumann.
PRESTO AGITATO in F sharp minor (Op. 24, No. 5)	...	...	...	...	...	...	Sterndale Bennett.
STUDY in D flat	...	...	...	...	...	...	Liszt.
STUDY in F major (Op. 104, Book 2, No. 2)	...	...	...	...	...	...	Mendelssohn.
THEME ET ÉTUDE in A minor (Op. 45, No. 3)	...	...	...	...	...	...	Thalberg.
"LA CHASSE" (Op. 29)	...	...	...	...	...	...	Heller.
STUDY (Rondo, after Weber)	...	...	...	...	...	...	Brahms.
"ETINCELLES" (Op. 36, No. 6)	...	...	...	...	...	...	Moszkowski.

Candidates will be required to play at first sight.

Candidates will be required to play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, harmonic and melodic minor, and chromatic scales with each hand, commencing a third, sixth, eighth, or tenth apart, in similar and contrary motion, except minor scales in the melodic form, which will be required in similar motion only.

(B.) Major and harmonic minor scales in double thirds and double sixths, in similar motion only.

(C.) Chromatic scales in double minor thirds, and double major and minor sixths in similar motion only. Candidates with small hands may play all double sixths broken, but must exemplify therein the fingering used in unbroken sixths.

(D.) Major, harmonic minor, and chromatic scales in double eightths with each hand, commencing a third, sixth, or eighth apart in similar motion only.

(E.) Arpeggios of major and minor common chords and their inversions, diminished and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same or different inversions of the chord in combination.

All the scales and arpeggios, as above-stated, to be played with legato and staccato touch:—not less than three octaves in similar and two octaves in contrary motion (except double octaves, which must be played three octaves in similar motion only). There is no restriction as to methods of fingering.

The staccato touch to comprise both finger and wrist staccato (except scales in double thirds, double sixths, and double octaves, which will be required with wrist staccato only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the examiners. Candidates will also be required to answer questions:—On the form, treatment, and tonality of the pieces they select for performance; and to exemplify the various signs and ornaments used in Pianoforte music.

The Examination will last about half-an-hour.

SUBJECT IV.—Playing on the Organ.

Examiners in 1895-96—WM. STEVENSON HOYTE, ROWLAND BRIANT, A.R.A.M., and C. STEGGALL, Mus. Doc. Cantab., R.A.M. (Chairman).

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each.

Candidates will be required to play the whole, or portions, of a piece of their own selection from each of the following two lists (two pieces in all):—

LIST A.

TOCCATA AND FUGUE in C, Book 3, No. 8 (Peters' Edition)	...	...	Bach.
SONATA 2 in C minor, Book 1	...	...	Bach.
FUGUE in G	...	...	Krebs.
PRELUDE ON CHORALE, "Komm, Heiliger Geist," Book 7, No. 37...	...	...	Bach.
TRIO ON CHORALE, "Allein Gott in der Höh' sei Ehr'," Book 6, No. 7	...	...	Bach.

LIST B.

SONATA, No. 1, in F minor	...	...	...	Mendelssohn.
FINALE FROM SYMPHONY, No. 6, in G (Op. 42)	...	...	...	C. M. Widor.
SONATA, No. 6, in E minor (Op. 137) ...	...	...	...	G. Merkel.
SONATA, No. 5, in F sharp (Op. 111) ...	...	...	...	J. Rheinberger.

Candidates will be required to play at first sight, and with varied registering, a hymn tune or chant, to be chosen by the Examiners, and to transpose the same into any key the Examiners may name; also to read from vocal score, including one or more of the C clefs; to play from a figured bass; to harmonise a given melody, and to extemporise on a given subject. They will likewise be required to answer questions on the Ecclesiastical Modes and on the mechanism and stops of the organ.

The Examination will last about half-an-hour.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1895-96—HANS WESSELY; W. E. WHITEHOUSE, A.R.A.M. and JOHN THOMAS, R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS ; Class B, TEACHERS.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each.

Candidates will be required to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will be required to transpose and play at first sight, also to answer questions on the form, treatment, and tonality of the pieces they may select for performance.

The Examination will last about half-an-hour. Candidates must provide their own accompanists.

FOR THE HARP.

LIST A.

Nos. 2, 5, and 21, FROM "FORTY-EIGHT STUDIES," Book 1 (Chappell) ... *F. Dizi.*
Nos. 3, 5, and 6, FROM "SIX STUDIES," Series 1 (Hutchings & Romer) *John Thomas.*

LIST B.

FANTASIA in C minor	...	...	...	...	...	...	...	<i>L. Spohr.</i>
"LA DANSE DES FÉES"	...	...	...	...	...	...	...	<i>Parish Alvars.</i>
"WINTER" ("Seasons," No. 4)	...	...	...	...	...	...	...	<i>John Thomas.</i>

LIST C.

SONATA QUASI FANTASIA ("Moonlight")	...	...	...	...	...	...	<i>Beethoven.</i>
"HARMONIOUS BLACKSMITH"	...	...	...	...	...	...	<i>Handel.</i>
AIR WITH VARIATIONS, "Je suis encore dans mon Printemps" (Hutchings & Romer).	...	...	...	...	...	...	<i>L. Spohr.</i>

Candidates in this instrument will further be required to play from memory, at the discretion of the Examiners:—Major and minor scales, arpeggios on the common chord, dominant seventh and diminished seventh, and their inversions; *Sons Etouffés* and *Sons Harmoniques*. Also to answer questions as to the distinguishing characteristics of the Harp as a musical instrument.

FOR THE VIOLIN.

LIST A.

STUDY in F minor, No. 18 (second book of 24 Études) (Op. 41)	...	...	<i>Allard.</i>
STUDY in D major, No. 6 (Collection Pohle)	...	...	<i>Rovelli.</i>
STUDY in B flat, No. 13	...	...	<i>Paganini.</i>

LIST B.

FIRST SUITE in G minor (Op. 26) (the whole work)	...	...	...	<i>Franz Ries.</i>
SONATA, No. 1, G major (Op. 78) (First movement)	...	...	...	<i>Brahms.</i>
SONATA in A minor (Op. 105) (the whole work)	...	...	...	<i>Schumann.</i>
8TH SONATA in G major (Op. 30, No. 3) (the whole work)	...	...	...	<i>Beethoven.</i>

LIST C.

7TH CONCERTO in G major (Op. 76) (the whole work)	...	...	<i>De Bériot.</i>
CONCERTO ROMANTIQUE in A minor (Op. 35) (the whole work)	...	...	<i>Godard.</i>
CONCERTO in G minor, No. 1 (the whole work)	...	...	<i>Bruch.</i>

Candidates in this instrument will further be required to play from memory, at the discretion of the Examiners :—

All major, harmonic and melodic minor scales (3 octaves).

B, C, and D major scales in thirds and sixths (2 octaves to be played in separate bows.

Chromatic Scales beginning on G, A, and B (three octaves).

Arpeggios of major and minor common chords and dominant and diminished sevenths, &c.

FOR THE VIOLONCELLO.

LIST A.

EXERCISE, No. 14 (Op. 11)	...	...	...	...	...	...	<i>Jos. Merk.</i>
CAPRICE, No. 1 (Op. 25)	...	...	...	...	...	...	<i>Piatti.</i>
ETUDE, No. 13 (Op. 38, Book 2)	...	...	...	...	...	...	<i>Grützmacher.</i>

LIST B.

BALLADE (Op. 5) (Breitkopf & Härtel)	...	...	...	...	...	...	<i>Reusburg.</i>
ADAGIO AND ALLEGRO (Op. 70)	...	...	...	...	...	...	<i>Schumann.</i>
POLONAISE in G (Schott)	...	...	...	...	...	...	<i>Josef Ludwig.</i>

LIST C.

CONCERTO in A minor (First and second movements)	...	...	...	...	...	...	<i>Schumann.</i>
CONCERTO in D (Second and third movements)	...	...	...	...	...	...	<i>Raff.</i>

Candidates in this instrument will further be required to play from memory, at the discretion of the Examiners :—

All major and harmonic minor scales (three octaves), arpeggios of major and minor chords and dominant and diminished sevenths.

SUBJECT VI.—Band-Mastership.

Examiners in 1895-96—LIEUT. S. C. GRIFFITHS, Hon. R.A.M.; GEORGE MILLER, L.R.A.M.; and Prof. E. PROUT, Mus. D., Hon. R.A.M. (Chairman).

Candidates, on entering their names, must submit an arrangement of—

(I.) The Introduction to Beethoven's "Mount of Olives," for Full Military Band with four Saxophones, Tenor and Bass Clarionets, in original key. This can be arranged from the Orchestral Score or from Novello's Edition of the Oratorio.

Also,

(II.) The first 17 bars of Song, "Der Zauberer" (*The Enchanter*), Mozart, Novello's Edition, to be arranged for a Small Band of not less than twelve different Instruments.

These arrangements must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

On another occasion he will be catechised on the compass and fingering of military instruments, the distribution of parts in military scores, and on the elements of music and harmony. He will also be required to show a practical knowledge of wind instruments by playing on at least two instruments, and to give a short exposition of the theory of conducting.

Vivâ voce examination will last about half-an-hour.

By order of the Committee of Management,

May, 1895.

F. W. RENAUT, *Secretary.*

Licentiates of the Royal Academy of Music
for 1895.

IN COMPOSITION.

Arkwright, Marian Ursula (T.)	1891	James, Frederick, Mus. Bac.	
Barber, Edwin Masterman (T.)	1887	Cantab. (C.)	1889
Bellamy, Catherine A. (T.)	1887	Merrick, Frank (T.)	1886
Bingley, Rev. John Thomas (T.)	1889	Parkes, David (T.)	1891
Clark, Windeyer (T.)	1889	Powell, Owen Henry (T.)	1889
Curtis, Millie (T.)	1889	Rowe, Richard Ingleton (T.)	1890
Dixon, Emily C. (T.)	1887	Smith, Blanche (T.)	1893
Ewer, D. C. Wilson (T.)	1887	Steven, Alexander (T.)	1893
Flitcroft, John Thomas (T.)	1888	Turton, Mary Agnes (T.)	1888
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	1889	Tutt, William Henry, Mus. Bac. Cantab. (C.)	1883
Havelock, George (T.)	1888	Whitfield, Alice (T.)	1892

C., Composer and Teacher; T., Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	1889	Hyde, Fredk. Charles Field (T.)	1892
Booker, Mary Louisa (P.)	1891	Jones, Edith Emily (P.)	1890
Brooks, Amy H. (T.)	1887	Joyce, Jane (Elementary Singing)	1889
Brown, Meredith (T.)	1885	Kendall, Harriet (T.)	1893
Buchanan, Jeanie (T.)	1885	Kilburn, Bessie Marshall (T.)	1894
Bury, Benjamin (P.)	1893	Kirby, Kate (T.)	1894
Clark, William (P.)	1886	Leeds, Bessie Mary (T.)	1889
Cohen, Amelia (T.)	1893	Marshall, Florence (T.)	1890
Coulthard, Matilda (T., English Singing)	1892	Mason, William (T., English Singing)	1885
Cross, Blanche (T.)	1893	May, Mary Louisa (T.)	1890
Curtis, Alice (P.)	1893	McFarlane, Harriet (T.)	1889
Denning, Amey Murray (T.)	1893	Michie, Patti (T.)	1888
Devonshire, Amy Blanche (T., English Singing)	1892	Morris, Margaret (T.)	1886
Dobbie, Elizabeth Anne (P.)	1892	Moss, Arthur William (T.)	1889
Drew, Rosa (Elementary Singing)	1889	Pearce, Lily (T.)	1891
Dunkley, Frances E. (T.)	1888	Picot, Joshua (P.)	1890
Dyson, W. Mann (T., English Singing)	1884	Pitt, Robert John (T.)	1889
Frost, Amy Ann Eliza (P., English Singing)	1892	Render, John William (T.)	1895
Fusselle, Kate (P.)	1884	Shapcott, Frederick John (T.)	1891
Gane, Marie (T.)	1893	Sinkinson, Irene (P.) (Inez San Carolo)	1893
George, Isabel (P.)	1884	Spencer, Lizzie Clara (P.)	1893
Glover-Eaton, Frances Sarah (T.)	1890	Sunman, Henry (P.)	1886
Gould, Louie A. J. (P. and T.)	1886	Tabram, Mary Elizabeth (T.)	1891
Graves, Frank Scott (T.)	1889	Vernay, Anne (T.)	1891
Graves, Henry (T.)	1890	Vickess, Georgina Rebecca (T., English Singing)	1892
Harker, Elsie (P.)	1893	Wilkinson, Rev. Wm. Farley (T.)	1887
Harvey, Louisa (T.)	1884	Willis, Louisa Emilie (T., English Singing)	1892

P., Performer; T., Teacher.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.) ...	1888	Carnes, Arthur Augustus (T.) ...	1892
Adam, Lily (T.) ...	1890	Carpmael, Jane (P.) ...	1892
Allcock, Alice Minnie (T.)	1895	Carr, Alice Gertrude (P.) ...	1894
Allen, Edith Gertrude (T.)	1895	Carr, Ellen Elizabeth (T.) ...	1892
Alment, Mary Charlotte (T.)	1895	Carter, Margaret Helen (P.) ...	1890
Alston, Emma Louisa (T.)	1895	Cave, Elsie Mary (T.) ...	1894
Amy, Alfred (P.) ...	1887	Chapman, Elizabeth (P.) ...	1895
Andrew, Ada Mary (T.) ...	1893	Chapman, Margaret Ann (T.) ...	1891
Applin, May (T.) ...	1886	Chard, Frances Agnes (T.) ...	1892
Atkins, Elizabeth (T.) ...	1892	Charters, Margaret Alice (T.) ...	1891
Atkins, Mabel (T.) ...	1893	Cheshire, Alice Louisa (P.) ...	1885
Atterbury, Ethel (T.) ...	1885	Childe, Gertrude (T.) ...	1894
Attwater, Julia Mary (T.)	1895	Clarke, Fanny Beatrice (T.) ...	1894
Aubin, Nellie E. (P.) ...	1887	Cochrane, Ethel (T.) ...	1887
Aubin, Susie Roof (P.) ...	1891	Cockburn, Louise Jane (P.) ...	1891
Ayers, Helen (P.) ...	1884	Cockerell, Jessie (T.) ...	1894
Bacon, Frances Emma (T.)	1893	Cole, Sidney Robert (P.) ...	1895
Baker, Annie (T.) ...	1895	Coleman, Charlotte (P.) ...	1892
Barnaby, Helen (T.) ...	1893	Coley, Gratiana (T.) ...	1891
Barnard, Florence Gertrude (T.)	1893	Colles, Annie (T.) ...	1893
Barnard, Louisa (P.) ...	1886	Collins, Florence Marian (P.) ...	1895
Barraud, Helen Margaret (T.)	1891	Cookson, Elizabeth (P.) ...	1884
Bartlett, Emily (T.) ...	1892	Cooper, Annie Elizabeth (T.) ...	1892
Basnett, Marian (T.) ...	1893	Cooper, Ethel Mary (T.) ...	1890
Bateman, Georgiana Clews (T.)	1894	Cooper, George Wilmot (T.) ...	1891
Bates, Joseph (T.) ...	1885	Cooper, Helen Gertrude (T.) ...	1893
Beadle, Dorothea Mary (T.)	1893	Couchman, Edith Mary (P.) ...	1892
Beardwell, Edith Emma (T.)	1892	Couper, Bertha Mary Alexandra (T.)	1895
Beaumont, Letitia (<i>née Spurr</i>) (T.)	1892	Court, John (T.) ...	1890
Bellamy, Catherine A. (P.) ...	1884	Cover-Cover, Elizabeth (P.) ...	1884
Bentley, Emma Jane (T.)	1885	Cox, Alice Helena (P.) ...	1887
Bennett, Minnie Deane (P.)	1889	Cox, Annie Hake Hammond (P.)	1883
Bevan, Elizabeth (P.) ...	1891	Crabtree, Hannah (T.) ...	1892
Bilbe, Annie Louisa (T.)	1890	Crankshaw, Mabel Franceys (P.)	1892
Bindon, Lilian A. Stephanie (T.)	1892	Crewes, Jessie Paynter (T.) ...	1892
Bittleston, Annie Rebecca (T.)	1892	Crisp, Annie Magner (P.) ...	1892
Black, Helena Hume (T.)	1893	Critchfield, Harriet (T.) ...	1891
Blandford, Annie Jane (P.)	1889	Crompton, Clara Katherine (T.)	1889
Blight, Lilian Ernestine (T.)	1895	Cross, Ethel (T.) ...	1892
Boden, Ada Lydia (T.) ...	1893	Croxall, Annie Theresa (T.) ...	1892
Bond, Lizzie Amanda Edwards (P.)	1890	Crummack, Maud Harker (T.) ...	1891
Botting, Emma (T.) ...	1894	Cuthbert, Minnie (T.) ...	1889
Bowden, Louisa, Barnetta (T.)	1894	Davey, Francis Saunders (P.) ...	1891
Broadhurst, Bertha (T.)	1893	Davies, Caroline Jane (T.) ...	1894
Brockelhurst, Annie (P.)	1884	Davies, Evelyn Harriet (T.) ...	1886
Brown, Jane Helen (T.) ...	1888	Davis, Margaret (T.) ...	1891
Bruford, Nellie (T.) ...	1895	Dawes, Agnes (T.) ...	1892
Bryett, Jane (T.) ...	1887	Dawson, Agnes (P.) ...	1889
Buchanan, Kate (P.) ...	1890	Dawson, Herbert James (T.) ...	1891
Buchanan, Mary (P.) ...	1884	Day, Ida Blanche (T.) ...	1895
Buckman, Clara May (T.)	1894	Deeley, Effie (T.) ...	1891
Bué, Louise Marie (T.) ...	1894	Dennant, Lilian (P.) ...	1895
Burgis, Edith (T.) ...	1895	De Saxe, Estelle (T.) ...	1894
Burnaby, Gertrude Mary (T.)	1895	Diver, Beatrice Jane (T.) ...	1894
Burrows, Agnes (T.) ...	1895	Dixon, Rosa Blanche (T.) ...	1894
Butcher, Mary Amelia (P.)	1882	Doherty, Roberta Elizabeth Howard (T.) ...	1895
Butler, Ellen Maria (T.)	1893	Doyle, Rosa H. (P.) ...	1888
Byford, Gertrude Harriet (P.)	1895	Drummond, Ellen (P.) ...	1895
Carey, Lilian Rosa (T.) ...	1893	Dunworth, Henry (T.) ...	1886
Carey, Wilhelmina (T.) ...	1895		

IN PIANOFORTE PLAYING.—*Continued.*

Durley, Lucy Elizabeth (P.)	1890	Haselden, Theresa Julia (P.)	1893
Edwards, William Evans (T.)	1894	Hayes, Letitia Millie (T.)	1892
Eggar, Katharine Emily (P.)	1895	Head, Jane (T.)	1890
Ellaby, Agnes Grace (T.)	1891	Hemmerde, Amy Gertrude (T.)	1893
Elliott, Margaret (T.)	1891	Hemmings, Clara Jane (T.)	1893
Ellis, Ethelwyn Howard (P.)	1891	Hengler, Emmeline Mabel	
Ellis, Jessie Balfour (T.)	1892	Hengler (T.)	1894
Ereaut, Arabella Susette (P.)	1893	Hensman, Caroline (T.)	1892
Eyre, Florence Mary (T.)	1895	Hepworth, Alma (T.)	1895
Eyre, Ethel Jane (T.)	1895	Heron, Joanna (T.)	1888
Fagelund, Riborg Marie (T.)	1894	Hewins, Kate (T.)	1893
Fearn, Florence E. (T.)	1892	Hewins, Mabel Maria (T.)	1890
Fellows, Eliza Frances (T.)	1891	Heywood, Hattie (T.)	1892
Ferguson, Mary Helen (T.)	1894	Hillier, Lucy (P.)	1891
Fidler, Florence Goddard (T.)	1894	Hindle, James (P.)	1884
Field, Alice Mary (T.)	1894	Hirst, James Crossland (T.)	1894
Fisher, Alfred Walter (T.)	1895	Hodgson, Emily Rose (Minna) (P.)	1892
Fitch, Lottie (T.)	1888	Hoffman, Jacob (T.)	1885
FitzGerald, Edith (T.)	1895	Hollick, Clara (P.)	1888
Ford, Mary W. (T.)	1887	Hollier, Archibald (T.)	1895
Foster, Augusta Josephine (P.)	1892	Holdom, Annie Eliza (T.)	1887
Fowler, William Ernest (P.)	1893	Holme, Gertrude (T.)	1887
Fowles, Bernard Wm. (P.)	1892	Hope, Gertrude Mary (T.)	1895
Francklow, Charlotte Helena (T.)	1895	Horsfield, Eleanor Mercy (T.)	1886
Fredericks, Helen (T.)	1892	Howlett, Minnie (T.)	1895
Freeman, Helen Maud (T.)	1892	Hudson, Emily Gertrude (T.)	1886
Frewer, Frank (P.)	1892	Hudson, Grace Mabel (P.)	1895
Gallatly, Dora (P.)	1885	Hume, Gertrude (T.)	1891
Galloway, Mary (T.)	1894	Humphries, Emily Mary (P.)	1884
Gardner, Charles (P.)	1882	Huxham, Annie (T.)	1890
Gibbons, Augusta (T.)	1894	Ing, Harriet Maria Sipthorpe (T.)	1895
Gibbs, Catherine Mary (T.)	1895	Ingham, Albert (T.)	1886
Gilbart, Ethel (T.)	1890	Isaac, Kate (T.)	1892
Giles, Helen Frances (P.)	1892	Ison, Frances Gregory (P.)	1895
Godfray, Marion Ida (T.)	1892	Jackson, Mary Southern (T.)	1894
Goodman, Gertrude Bessie (P.)	1895	Jacobsen, Henrietta (T.)	1894
Goodridge, Melora F. (T.)	1886	James, Lilla (T.)	1892
Goodwin, Alfred Cowell (P.)	1895	Jefferson, Rebecca (T.)	1893
Green, Ethel Annie (T.)	1895	Jennings, Edith (T.)	1892
Green, Mary (T.)	1891	Johnson, Ellen Ruth (T.)	1893
Greenland, Annie Maria (P.)	1883	Johnson, Ethel (T.)	1895
Greenwood, Harry Stansfield (T.)	1894	Johnson, Feakins Alfred (P.)	1883
Gregory, Adeline Constance Lauretta (T.)	1893	Johnson, Mary Anne Barnes (T.)	1888
Griffiths, Bessie (P.)	1890	Joll, Emma Mary (P.)	1885
Griffiths, Genevieve Rose J. (P.)	1895	Jones, Arthur Barclay (P.)	1891
Grocock, Edward William (T.)	1893	Jones, Mrs. Sinclair (<i>née</i> Ellis, Ada Sinclair) (P.)	1891
Gudgeon, John (P.)	1891	Jopling, Isabella Louisa (P.)	1885
Guest, Mary Ellen (T.)	1889	Joste, Annie Marguerite (T.)	1891
Guy, Fanny Edith (T.)	1895	Keats, Florence Jane (T.)	1893
Hall, Alice Maud (T.)	1893	Keeble, Grace (P.)	1890
Hall, Clara (T.)	1892	Keene, Frederick Andrew (P.)	1891
Hall, Emmeline Jane Medd (P.)	1895	Keep, Annie Eliza (T.)	1891
Hall, Mary Parker (T.)	1893	Kelly, Lillian (T.)	1893
Hanwell, Mary Constance (<i>née</i> Potter) (T.)	1891	Kendrick, Frances Marian (T.)	1895
Harding, Elsie Gertrude (T.)	1894	Kirby, Jeannie (T.)	1893
Harris, Grace Ethel (T.)	1893	Knight, Hilda Mary (T.)	1891
Hartley, Annie Austin (T.)	1890	Langford, Samuel (T.)	1892
Haselden, Ethel Marie (T.)	1895	Last, Harriet Susan (P.)	1895
		Lawley, Rose Harriet (T.)	1891

IN PIANOFORTE PLAYING.—*Continued.*

Lea, Louisa Kate (T.)	...	1889	Palmer, Florence Louise (T.)	...	1895
Lean, Edith Amy (P.)	...	1885	Pankhurst, Jennie (T.)	...	1895
Leeds, Agnes Honoria (T.)	...	1895	Paris, Emily de (P.)	...	1890
Leigh, Ada (P.)	...	1890	Parkes, Margaret Ashwell (P.)	...	1884
Le Sueur, Louisa Jane (P.)	...	1892	Parnell, Mary (T.)	...	1886
Lewis, Caroline Sarah (P.)	...	1893	Parsons, Annie (P.)	...	1894
Lewis, Georgina Adeline (T.)	...	1893	Parsons, Herbert Chas. (P.)	...	1892
Lewis, Lilian (P.)	...	1888	Payne, Louisa (T.)	...	1884
Linton, Alice Mary (T.)	...	1885	Peat, Florence Stuart (T.)	...	1893
Llewellyn, Kate (P.)	...	1882	Pechell, Laura (T.)	...	1893
Lockwood, Eva (T.)	...	1892	Peck, Clara (P.)	...	1886
Lomas, William (P.)	...	1882	Pellew, Violet Bessie (T.)	...	1894
Longbottom, Edith Eleanor Irene (T.)	...	1895	Percival, Edith (P.)	...	1893
Long, Edith Jane (<i>née Morse</i>) (T.)	1894		Phillips, Edith (T.)	...	1886
Longley, Annie S. (T.)	...	1893	Poole, Ethel Bronwen (T.)	...	1893
Louch, William (T.)	...	1885	Pope, Rose Kelway (T.)	...	1893
Mackenzie, Lilian Geraldine (P.)	1895		Power, Henrietta Maria (P.)	...	1885
Maclean, Lottie (T.)	...	1886	Price, Jessie Mildred (T.)	...	1894
McBlain, Bertha (T.)	...	1886	Prince, Alfred (T.)	...	1891
M'Kechnie, Edith C. E. (P.)	...	1889	Quick, Amy Arnoll (T.)	...	1890
Maddle, Maude Mary (T.)	...	1888	Quick, Ellen Mary (T.)	...	1887
Manning, Edith Emma (P.)	...	1895	Ransome, Ethel (T.)	...	1895
Marchant, Fanny Ellen (T.)	...	1895	Read, Isabella Mary (T.)	...	1895
Marsh, Mary Elizabeth (P.)	...	1885	Rea, Emma Mary (T.)	...	1891
Marshall, Marian Isabella (T.)	...	1892	Redfern, Florence Jerram (T.)	...	1893
Matheson, Emily (P.), late Miss Pugh	...	1888	Richardson, Ada Louisa (T.)	...	1887
May, Ethel Frances (T.)	...	1886	Richardson, Mary Isabel (P.)	...	1895
May, Harriet Ellen (T.)	...	1895	Richardson, Maud (T.)	...	1892
May, Mary Louisa (T.)	...	1893	Risdon, Annie (T.)	...	1895
Mills, Ellen (T.)	...	1893	Roberts, Mary Felicia (T.)	...	1892
Mitchell, Madeline Ginder (P.)	...	1885	Roberts, Sophia Elizabeth (T.)	...	1895
Moore, Eleanor (P.)	...	1888	Robson, Mary (T.)	...	1888
Mossop, Lillie Louisa (P.)	...	1892	Rose, Amy Jane (T.)	...	1894
Mott, Beatrice Elizabeth (T.)	...	1892	Ross, Elizabeth Frances (T.)	...	1889
Mueller, Hilda Frances (T.)	...	1895	Ross, Lilian Georgina Mattie (T.)	...	1891
Muller Ada Madeline (T.)	...	1892	Round, Kate (T.)	...	1887
Murchison, Beatrice (P.)	...	1884	Rowe, Geo. Middleton (P.)	...	1892
Muriel, Isabel Mary (T.)	...	1888	Rowland, Charles (P.)	...	1882
Murray, Louisa (P.)	...	1891	Sandford, Mary Gordon (P.)	...	1890
Musgrave, Grace Ethel (T.)	...	1891	Sands, Mary Cooper (T.)	...	1894
Musham, Gertrude Mary (T.)	...	1894	Scharrer, Ida (P.)	...	1895
Needham, Mrs. Alicia Adelaide (<i>née Montgomery, Ada</i>) (P.)	1889		Schloesser, Alice Marion (T.)	...	1895
Newby, Caroline Gertrude (T.)	...	1887	Schwier, Walter Frederick (P.)	...	1886
Nisbet, James (T.)	...	1893	Senior, Edwin (T.)	...	1886
Nock, Clara Matilda (T.)	...	1893	Sharpe, George Frederic (T.)	...	1893
Norris, Ernest Edward Henry (T.)	1888		Sharples, Thomas (T.)	...	1893
Norton, Florence Margaret (T.)	...	1895	Shaw, Eleanor Gertrude (T.)	...	1895
Nunn, Elizabeth Annie (P.)	...	1884	Shaw, Frances Beatrice (T.)	...	1895
Nutcher, Emilie Breedon (T.)	...	1895	Sherborne, Jane Frances (T.)	...	1894
Olney, Eveline Ruth (T.)	...	1895	Sherrard, Blanche Violet (T.)	...	1895
Olson, Mary Amilie (P.)	...	1885	Shorland, Mary Elizabeth (P.)	...	1885
Orellana, Belgyl de (P.)	...	1883	Sides, Constance Maude (T.)	...	1895
Orellana, Flora de (P.)	...	1882	Smith, Anne Elizabeth (T.)	...	1888
Osborne, Charles Godolphin (T.)	1895		Smith, May (T.)	...	1895
Osmond, Gertrude Jane (T.)	...	1895	Smith, Rosa (T.)	...	1885
Palliser Sybil (P.)	...	1892	Smith, Winifred (T.)	...	1895
Pallot, Eliza (T.)	...	1892	Smout, Ida (T.)	...	1891
			Smyth, Isabella Stuart (P.)	...	1882
			Spedding, Esther Alice (P.)	...	1892
			Standen, Helen Melville (T.)	...	1885

IN PIANOFORTE PLAYING.—*Continued.*

Stansfield, Kate (T.)	...	1889	Wagner, Frederick, Mus. B. Dunelm (P.)	...	1886
Stanswood, Florence (P.)	...	1893	Walker, Ellen (P.)	...	1886
Stefanoni, Alice Josephine (T.)	...	1895	Walker, Herbert (T.)	...	1886
Stephenson, Edith Gertrude (P.)	...	1888	Wall, Emily Gertrude (T.)	...	1891
Stephenson, Lucy Eliza (P.)	...	1889	Wallis, Susanna (T.)	...	1895
Stericker, Arthur Cass (P.)	...	1892	Walton, Edith (T.)	...	1895
St. John-Firth, Marie H. (P.)	...	1895	Ward, Margaret Ann (T.)	...	1894
Stow, Elsie Laura (T.)	...	1893	Warner, Elsie Herrick (P.)	...	1895
Stow, Grace Septima (T.)	...	1894	Watson, Ethel Frances (P.)	...	1891
Strettell, Harriet A. (P.)	...	1885	Watson, Gertrude Emma (T.)	...	1894
Stuart, Edith (T.)	...	1895	Watts, Edith (T.)	...	1888
Stuart, Elizabeth Constance (T.)	...	1894	Webber, Margaret Elizabeth (T.)	...	1894
Sturge, Alice Margaret (T.)	...	1891	Webster, Clarinda A. (P.)	...	1884
Sumner, Charlotte (P.)	...	1895	Whipp, Edith Anice (T.)	...	1890
Surridge, Constance E. (T.)	...	1892	Whitehead, Alfred Wm. (T.)	...	1892
Susman, Rachel (T.)	...	1892	Whitehead, Samuel (T.)	...	1887
Talbot, Bertha Elizabeth (P.)	...	1895	White, Marion Isabel Harrison (P.)	...	1895
Tallant, Catherine Alice (P.)	...	1888	Whiting, Mabel (T.)	...	1895
Tapp, Georgiana Constance Mabel (T.)	...	1893	Whitmarsh, Minnie Augusta (T.)	...	1895
Tarbolton, Mary Susanna (T.)	...	1892	Wilcockson, Elizabeth (T.)	...	1890
Taylor, Annie (T.) (Barnsbury)	...	1891	Wilkins, Kate Annie (P.)	...	1891
Taylor, Annie (T.) (Leicester)	...	1895	Williams, Annie Maria (T.)	...	1893
Taylor, Martha (T.)	...	1890	Wilmot, Caroline Dudley (T.)	...	1890
Tendall, Eliza (T.)	...	1891	Wilmot, Caroline Dudley (T.)	...	1891
Thomas, Mary Elizabeth (P.)	...	1895	Wilson, Percy (T.)	...	1894
Thompson, Alice Naish (P.)	...	1882	Windley, Sybil Eva (T.)	...	1894
Thomson, Elizabeth Georgina (P.)	...	1890	Winter, Amy Llewellyn (P.)	...	1894
Thomson, Jane Rodney (P.)	...	1888	Winterbottom, Fanny (T.)	...	1891
Thomson, Kate Blyth (T.)	...	1895	Wintle, Lucy (P.)	...	1891
Threadgold, Lottie Maria (T.)	...	1888	Wollaston, Edith Amy Isabel Benett (T.)	...	1895
Timæus, Mary White (T.)	...	1893	Woodrow, Josephine Bertha (T.)	...	1895
Tims, Clara (T.)	...	1887	Woodyatt, Florence Lilian (T.)	...	1893
Tonge, May Severn (P.)	...	1890	Wren, Edward Charles (T.)	...	1895
Topham, Hilda Frances (T.)	...	1895	Wright, Margaret Annie (T.)	...	1893
Tozer, Augustus E. (P.)	...	1882	Wright, Margaret May (P.)	...	1893
Travers, Mary (P.)	...	1885	Yates, James Herbert (T.)	...	1891
Tregillus, Beatrice Mabel (P.)	...	1890	Yorke, Marion Courtenay (T.)	...	1892
Underdown, Lucy Caroline (T.)	...	1894	Young, Edith Maurice (T.)	...	1886
Vause, Charles Wm. (T.)	...	1892	Zwinger, Edith Mary (T.)	...	1893
Veaco, John George (T.)	...	1889			

P., Performer and Teacher ; T., Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	...	1888	Hudson, Henry	...	1884
Barrow, William Henry	...	1884	Huntley, George Frederick (Mus. Bac.)	...	1888
Bennett, Thomas Herbert	...	1891	Jones, George Evan	...	1888
Clarke, John Charles	...	1885	Mander, R. Yates	...	1886
Cox, W. Haydn	...	1886	Mountford, Franklin James	...	1893
Davis, Henry James	...	1894	New, Albert E.	...	1888
Dewberry, Frederick	...	1883	Oake, Alfred	...	1887
	(Mus. Bac. Cantab.)		Price, Arthur Newell	...	1894
Dudenehy, Thomas James	...	1885	Sinclair, George Robertson	...	1887
Flitcroft, John Thomas	...	1888	Sippel, Henry Hallyar	...	1884
Harding, Harry Alfred, Mus. Doc.			Stocks, William Henry	...	1887
Oxon., F.R.C.O.	...	1895	Tiltman, Henry Thomas	...	1891
Hey, Arthur	...	1891	Vinnicombe, Edward Moxhay	...	1889
Hoggett, Thomas James	...	1892			
Hopper, Richard J. E.	...	1887			
	(Mus. Bac. Cantab.)				

IN ORCHESTRAL INSTRUMENTS.

Allen, Estelle (<i>Violin, P.</i>)	...	1895	Hunt, Hubert Walter (<i>Violin</i>)	...	1888
Ball, Reginald Vercoe (<i>Violin</i>)	...	1891	Jones, Edward (<i>Violin</i>)	...	1887
Barnby, Alice (<i>Harp, P.</i>)	...	1892	Kelly, Annie Elizabeth Mary (<i>Violin</i>)	...	1891
Bennett, Frederick James Went- worth (<i>Flute, P.</i>)	...	1895	Kenion, Vida (<i>Violin, P.</i>)	...	1894
Blunt, Dorothy (<i>Violin, T.</i>)	...	1894	Lavington, Amy Eleanor (<i>Harp</i>)	...	1889
Booth, John Richardson (<i>Violin, P.</i>)	...	1892	MacDermott, Harry Stanley (<i>Violin, T.</i>)	...	1892
Buffey, Thomas Goodburn, Mus. Bae. Dunelm (<i>Violin</i>)	...	1889	Mathewson, Charlotte (<i>Violin, T.</i>)	...	1895
Burrows, Benjamin Harper (<i>Violin, T.</i>)	...	1895	Milligan, Frances McGregor (<i>Violin, P.</i>)	...	1892
Cass, William Hy. (<i>Violin, P.</i>)	...	1893	Mole, Alfred T. (<i>Violin, T.</i>)	...	1894
Chartres, Emily Florence (<i>Violin</i>)	1889		Morris, Andrew (<i>Violin</i>)	...	1889
Dunworth, James (<i>Violin</i>)	...	1884	Morris, Joseph (<i>Clarionet</i>)	...	1889
Edgington, Mary Morse (<i>Violin, P.</i>)	...	1895	Paton, Letitia Mary (<i>Violin, T.</i>)	...	1892
Fricker, Minnie Mott (<i>Harp, P.</i>)	1892		Peters, Chas. Furness (<i>Violin, P.</i>)	...	1892
Gardiner, Beryl (<i>Violin</i>)	...	1891	Ramsay, Gertrude Elizabeth (<i>Violin, T.</i>)	...	1895
Gedge, Gertrude Margaret (<i>Violin, P.</i>)	...	1895	Riddig, Nellie (<i>Violin, P.</i>)	...	1895
Gray, Ellen Louisa (<i>Harp</i>)	...	1889	Sangster, Edward James (<i>Violin, P.</i>)	...	1895
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888		Serle, Alfred Ernest (<i>Violin, P.</i>)	...	1892
Guyer, John Fisher (<i>Violin</i>)	...	1888	Slocombe, Alfred John (<i>Violin, P.</i>)	...	1892
Hemming, Mary Louisa (<i>Violin, P.</i>)	...	1895	Turrell, Thos. Edward (<i>Clarionet</i>)	...	1882
Hughes, James Stamford (<i>Clarionet</i>)	...	1891	Wilson, Ethel (<i>Violin, P.</i>)	...	1894
			Yates, Emily Mary (<i>Violin, T.</i>)	...	1894

P., Performer and Teacher; T., Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett	...	..	1882	Pathan, Allaoudin Khan Moulabax	1895
Evans, Christopher	...	..	1884	Smart, John Henry	...
Godfrey, Daniel Evers	...	..	1890	Thomas, Charles	...
Miller, George	...	..	1882		1893

The last day on which names and exercises can be received
will be Thursday, October 31, 1895.

The Syllabus for 1896-7 will be ready at the end of May,
1896, and will be sent on application to the Secretary.